The Place of V. A. Uspensky's Work in Uzbek Symphonic Music

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Abstract: This article highlights the role of Uspensky's work in the development of Uzbek symphonic music. The article is filled with scientific sources taken from Uzbek and foreign literature.

Keywords: composer, symphony, art, status, poem, genre, sonata, polyphony.

INTRODUCTION

At a time when the pages of history are being reconsidered, it is necessary to acknowledge the creative work of artists who have made a significant contribution to the formation of the Eastern school of composition with their pedagogical work and musical works. In particular, V.A. It is no exaggeration to say that the life and work of Uspensky, A. F. Kozlovsky, G. A. Mushel were dedicated to the selfless service of Uzbek art. The creative legacy of these dedicated artists is incredibly vast. As early as the end of the 20th century, the value of the works of the republic's musicologists in the field of interethnic relations and published in central editions formed a tradition of interpreting the achievements of the next generation of Uzbek authors.

The idea that the ideas of the musical direction of composers such as Uspensky, Kozlovsky, Mushel are completely different from the ideas of Oriental music has been put forward. was concluded [1,71b.]. Over the years, superficial and negative evaluations of the works have been reconsidered [1.]. As a result, the analysis of the best works of the composers refuted the above ideas.

From a modern point of view, they have discovered qualities that were previously overlooked. It means changing the negative perceptions of the talents of the creators in the field of symphonic music and, in particular, the need to reconsider and re-evaluate the role of authors in local science, in the formation of professional polyphonic art of the East. This is very important, because the development of Uzbek music culture in the twentieth century, the formation and development of genres of world music culture in our country can not be accurately reflected without it.

LITERATURE ANALYSIS AND METHODOLOGY

The article is a lyrical poem by VA Uspensky in memory of A. Navoi[1] (1947) let's talk about. First of all, in the late 1960s and 1980s, many of the Uzbek symphonies were constructive[2]

[1] Poem (from the Greek word "tvir", meaning "creation") Poetry (from the ancient Greek poiёma - lit. creation) [1] - literary-musical genre-lyric, large or medium A multi-volume work of poetry, as a rule, is of a lyrical-epic nature, belongs to a certain author, and takes the form of a large poetic story. It can be heroic, romantic, critical, satirical and so on. Словарь иностранных слов. — М.: «Русский язык», 1989. — 624 с. ISBN 5-200-00408-8

and it should be noted that their meaningful ideas are related to the appeal to the traditions of status. Uspensky's latest symphonic work has been surprisingly unfair. Originally written for a symphony orchestra, the composition of this poem: nay, chang, safoil, doira, three tenors (great singers), contralto, etc., should have attracted the attention of musicologists.

If this work was written by a contemporary of Uspensky who worked in Russia or by Uzbek composers in the 1980s and 1990s, it would have been "exotic" to the orchestra as a feature of the twentieth century[3] a group of percussion and wind instruments would be introduced, and the orchestral tone palette would be enriched and evaluated. But Uspensky's innovations in the field of symphonic music were usually included in the category of ethnographic characters [3,133-159b.]. The form of the work was unusual, but how can the features of the sonata, which are similar to the other components found, be "ignored"? [4,155-156b.].

The author's ability to easily process professional music in the oral tradition in accordance with the laws of symphonic music was easily accepted. V.A.Uspenskiy V.M. Belyaevga "The second part of the lyric poem was written in the spirit of one of the branches of the True Truth"[4] [emphasis added,8,12b.]. However, the copyright of the composer's work, based on the principles of professional music in the oral tradition, was "forgotten" and the symphonic works of the next generation (M. Tojiev, M. Bofoev, M. Mahmudov and others) were evaluated.

In addition, the melody created in the "Lyric Poem", its "natural" image, the form of creation [emphasis added,8,12b.] [6,116b.] M. Burhanov served as a basis for his opposition to the works of M. Tojiev, and it was concluded that "more complex aesthetic tasks were set to the composers in the late 60's." [6,118b.].

The first work dedicated to the memory of Navoi was given a very modest assessment: Uspensky "recreated only the general world of lyricism close to the poet." [there, 6,116b]; Burhanov and Tadjiev were able to "depict the inexhaustible power of Navoi poetry".

DISCUSSION AND RESULTS

The lyrical poem is undoubtedly of historical significance with its charm, beauty, grace and uniqueness, freshness of tone and aesthetic qualities. In the work of Viktor Alexandrovich Uspensky, for the first time in the history of Uzbek symphonic music, lyrical images that rise to the professional genres of Uzbek heritage are much brighter than folklore. The poem is meditative as a unique perspective on reality[5] revealed the possibilities of lyricism. The composer composed a symphonic opus that reflected a worldview that was close to professional music in the oral tradition[6] created a symphonic image of the lyrical heritage.

In the "Lyric Poem" (within one work), which is the result of his scientific work on the creation of the symphony genre in Uzbekistan, it is possible to be sure that the author tried to

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[2] A constructive, constructive approach is an action or reaction that leads to a solution, to solve a problem, to normalize a relationship, to improve a situation.

[3] Exotics (ancient Greek exöticos, alien) - things and events that are specific to a particular region and unusual for others.

[4] N. V. Chakhvadze About the "lyric poem" by V. A. Uspensky and its role in the history of Uzbek symphonic music. Musical culture of the peoples of the world. 2013. 2 (13). V.M. In a letter to Belyaev dated November 21, 1947 [5, p.377].

[5] Meditation (from the Latin meditatio- "thinking") is a series of mental exercises used in the context of spiritual-religious or healing practices, or a special state of mind as a result of these exercises (or for other reasons). Meditation can be seen as a type of meditation.

[6] Opus (Latin opus - "work"): - A work of music in the broadest sense, any piece of music, a work of art that does not have a specific genre, criterion, composition, title, subject or theme. The term opus (music) is also used to number the composer's works. https://ru.wikipedia.org/wiki.

artistically combine different local styles. Only (as Z. Paliashvili did in the opera "Daisi")[7] In the performance of the great song "Bir Kelsin", but the whole section is composed in the spirit of "a part (branch) of the status of Truth.

The status of the professional music of the Uspensky East in the oral tradition and the constructive semantics of European symphonic music[8] successfully synthesized ideas. The lyrical poem is one of the symphonies of the poem by D. Shostakovich, G. Ustvolskaya, A. Lokshin and others. The program, concept, nature, ways of developing the material, form of the lyrical poem are the basis for its presentation as a vocal-symphonic poem according to the characteristics of a symphonic opus. And again, these would mean that you have to spend for these processes. The title "Lyric Poem" suggests that the composer considered the maqoms in his research to be "classical musical poems." In addition, status as a whole is a crossroads of musical and poetic traditions. In this intricate piece of music, thought out down to the smallest detail, the author embodies the spirit of the art of monodic classical music in a unique way. Uspensky presented the means of expression typical of professional music in the oral tradition of Uzbek music through the most attractive, brightest lyrical components.

For the first part of the lyrical poem, which is sung in connection with the sound, there are big songs and "Nasr" (vocal) parts of the maqoms, and for the second part, the "Mushkilot" (instrumental) part of the maqoms. served as the basis. In addition, the study of Sufi musical practices and the use of Sufi symbols have influenced the eternal interpretation of a piece of music.

This work is the best example of acknowledging that the author is well versed in and knows the traditions of Oriental music.

In the late 1940s, Uspensky focused on the local audience and was well aware of the need to convey the essence and meaning of the work through classical poetry, music, and folklore. Inspired by maqoms and great songs, the composer combined and portrayed the image of Navoi and his heroes in his poetry (bytes, poems, ghazals). The program of this musical work revealed how to reflect the peculiarities of oriental traditions.

The first and last parts of the work are sung in the voices of three tenor voices and contralto women, and the verses from the poet's various poems are beautifully arranged and adapted[9]. The "path" in the "lyrical poem" is the path of Navoi's life from the joys of the world to the sad days, as well as the path to enlightenment (in the sense of Sufi teachings), the poet's glory or the death of love is the anguish of love for his next victory.

The image of Navoi's famous poems, which suppressed the wrath of the rulers, shared enlightenment, protected the people, and was filled with the moral ideals of enlightenment, is almost legendary. At the same time, the image of heroes such as Farhod or Qays-Majnun in Navoi's works is in harmony with the poet's own life experiences.

E. E. Bertels for his research [2] It is no coincidence that he included the chapter "Navoi and

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[7]"The center of the professional music genre (maqom) of the Uzbek musical culture in the oral tradition was Bukhara and Khiva, and the great singing was widespread in the Fergana Valley and partly in Tashkent, "said the composer. [5, 48–49 b.].

[8] Semantics (from the ancient Greek "designation") is a branch of linguistics that studies the semantic meaning of linguistic units. Semantic analysis is used as a learning tool. Yevgeniy Dmitrievich Polivanov. Vvedenie yazikoznanie.-Izdanie stereotipnoe.-Moskva, 2020.-220 pages с. — ISBN 978-5-397-07396-7, 5-397-07396-2.

[9] Uspensky V. A lyrical poem in memory of Alisher Navoi, for symphony orchestra, 3 singers (senior singer) and a female voice. - M .: Muzgiz, 1959: We present the translation of the text into Russian in accordance with the musical edition.

folklore". In his research, Bertels considered several variants of many legends that tell the story of Navoi's tragic love for Guli.

According to one legend, Alisher Navoi, the minister of Sultan Hussein Bayqara, was forced to present his lover (on the eve of the wedding) to the ruler. The girl, who did not want to leave Navoi, drank poison. The poet remained faithful to his lover and wrote painful and sad poems. Legend has it that the poet's experiences led him to Sufism, the science of mysticism.

In the popular interpretation, Navoi's way of life was reconsidered through this work, became a symbol of the Sufi path, and achieved the highest truth through the "torment of love."

Thus, Uspensky's "Lyric Poem" is an organic synthesis of the structural and semantic features of the Uzbek literary and classical musical heritage and symphonic music[10] and developed the idea of its development. He was able to predict the future, marking the creative path of symphonic music authors of the 1970s and 1980s. The Ninth Symphony based on the vocal melodies "Dugoh Mongolchasi" by M. Tojiev is the best evidence of this. There are many direct similarities between Uspensky's "Lyric Poem" and M. Tojiev's "Poet's Love" (1969), written for soloist and symphony orchestr[11] [8,15b.].

The tradition of creating an open form in Uzbek symphonic music using various local styles is also reflected in the fourth and fifth symphonies of T. Kurbanov, "Prelude and fugue in memory of Ibn Sino" created for string and percussion music. found the opposite.

CONCLUSION

The above considerations may lead to the conclusion that Uzbek composers have continued the tradition of the author of the "Lyric Poem" in symphonic music. The work itself reflects the originality of Eastern art in idea and form, and suggests that Victor Alexandrovich Uspensky should be included in the list of founders of the Uzbek symphony.

Uspensky worked hard in all spheres of Uzbek musical culture, in particular, in the study and recording of Uzbek folklore, professional music in the oral tradition, the study of status. Recognition of the high role of Uspensky's work in symphonic music, a genre of music typical of world music culture, especially in the formation and development of Uzbek symphonic music and defining the creative path of a new generation of composers possible.

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[10] Organic synthesis is a branch of organic chemistry and technology that studies various aspects of obtaining organic compounds, materials and products (methods, techniques, identification, equipment, etc.), as well as the process of obtaining substances.

[11] N. S. Yanov-Yanovskaya analyzed in detail in his work [7, b. 144–146].

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